The Cathedral-Church of Bryn Athyn

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THE CATHEDRAL-CHURCH
OF
BRYN ATHYN

Bryn Athyn, Pennsylvania

GENERAL INFORMATION

Services are held in the Cathedral-Church every Sunday morning at 11 o'clock. To these services all are cordially invited. The buildings are not open, however, for inspection on Sunday. Hours for visitors are:

Week-days, 3 to 5 P. M.

Saturday, 10 to 12 A. M., and
3 to 5 P. M.

A Book Room, at which literature may be obtained, may be found under the North Tower. (See page 21.)

J. C. Mattes Collection

A BRIEF

Handbook of Information

CONCERNING

THE CATHEDRAL-CHURCH

—AT—

BRYN ATHYN, PENNSYLVANIA

The Bryn Athyn Church of the New Jerusalem.

FIFTH EDITION
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PUBLISHED BY
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BRYN ATHYN, PA.
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HISTORY

ORIGIN The origin of the present Cathedral-Church building, at Bryn Athyn, Montgomery County, Pennsylvania, lies in the rapid growth of the ecclesiastical and educational uses of the New Church in Bryn Athyn.*

As early as 1889, New Church services were held in the vicinity; and, in 1895, a small chapel of frame construction was erected. This soon proved insufficient for the growing congregation, and for many years services were held in the College Chapel of the Academy of the New Church, —the chief educational arm of the General Church of the New Jerusalem.

Both the growth of the General Church and the Bryn Athyn society soon called for further provision, particularly as the episcopal seat was placed in Bryn Athyn—the Bishop of the General Church being ex-officio pastor of the Bryn Athyn Society. For many years therefore, the people of Bryn Athyn contributed to a fund for the purpose of providing a church building adequate to the growing needs of both parish and episcopal uses.

PROGRESS OF BUILDINGS In 1908, John Pitcairn, Esq., made a gift to the Bryn Athyn society of a large sum of money for the erection of the proposed building. This resulted in the

* Bryn Athyn is a Welsh phrase signifying "Hill of Cohesion."

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present Cathedral Church, ground for which was broken in the autumn of 1913. The cornerstone was laid on June 19, 1914. The dedication service of the main church building, for the uses of worship, was held on October 5, 1919.

During the first three years of its construction, the firm of Cram, Goodhue and Ferguson (which became Cram and Ferguson shortly after the building was commenced) acted as architects. Afterwards, the architectural direction was transferred to Raymond Pitcairn, Esq., who had had charge of the building at Bryn Athyn from the outset, including the modelling department, through which instrumentality plans and designs were kept in a continued state of flux for the sake of that unique growth and development of main proportions and of detail that characterised the progress of the work.

The south group of buildings (see pages 24–30), devoted to the general ecclesiastical uses of the council, and administration, was next developed. The dedication of its main feature, the Council Building, took place on February 2, 1926.

The Choir Building on the north side (see page 21) was dedicated on December 23, 1928.

GENERAL DESCRIPTION

The Bryn Athyn Cathedral-Church occupies one of the highest points of ground in Montgomery County. It stands upon a knoll, well back from the historic Second Street Pike, and overlooking a broad valley which slopes westward down to the banks of the Pennypack Creek.

There are at present three buildings: the Church proper, the Council Building and the Choir Building.

The Church is an example of Gothic architecture based on the style of the fourteenth century. The Council Building is inspired by twelfth century Romanesque.

It was felt that the Gothic represented the highest development of Christian architecture, and that of all historic forms of church building it would offer the best available basis from which there might slowly rise a distinct style accommodated to the ritual and worship of the New Church. When the building was first contemplated, there was indeed a natural desire that the temple to be erected should fully represent in the mode of its construction the new worship of the Lord to which it would be dedicated. There arose, however, apparently insuperable obstacles to the attainment of this end. It appeared to be impossible at the present time, even as it had proved impossible for the early Christians, to ig-

nore all the dictates of tradition, and to produce at once an entirely new architecture. This can result only from slow growth, and by gradual accretions. It was seen that in the New Church, as in former times, what is new in architecture must develop around the chancel as the center. "The altar and sacrament was the central thing in ritual above and around which the Gothic church was reared, and the sacrament remains with us as the holiest ceremonial of worship in the New Church, wherein truly Christian worship is to be performed in the light of the Heavenly Doctrine." (Bishop William Frederic Pendleton.) There are certain elements in the Gothic style that especially commend it. It is based on the idea of the incarnate Divine Man. In construction it is logical and genuine. There is minute attention to detail, and all sham is abhorred. Because of these and other considerations, it was decided in general to adopt this style for the Bryn Athyn Church, with distinct changes in the form of the Chancel and in the use of symbolism, the belief being that a temple built thus "may now be something new, both within and without, where there is the intelligent and artistic use of applied correspondences."

SYMBOLISM

While the form of the building is, in general, fourteenth century Gothic, the symbolism connected with it is not derived from that traditionally used in Christian Churches. Emblems arising out of dogmatic theology, legends of saints, animal fables, and mor-

ality plays, together with the numerous conventional signs usually associated with ecclesiastical symbolism, find no place here. Gradually there is being developed a new system of representation drawn entirely from the Sacred Scripture, and applied according to the "Science of Correspondences" to be found in the Writings of the New Church (the theological works of Emanuel Swedenborg).

THE CHURCH BUILDING

The main structure is comparable in size and general design to an English parish church. The central tower, crowned with graceful pinnacles, is one of unusual architectural beauty. It rises to a height of one hundred and fifty feet, commanding a panoramic view of all the surrounding country. The Nave and Chancel, with the transepts, present the usual form. The west porch has three arches surmounted by a stone-carved and pinnacled parapet, above which is a five-light window. At the south, near the west end is a smaller porch, while to the transept on this side is added the chapel, surrounded by a walled terrace. At the eastern end of this terrace is the clergy entrance to the vestry, approached by a flight of stone steps with a rail of fine-wrought monel metal. Extending from the chancel, and connecting this with the South (or Ezekiel) Tower, are the vestry and clergy-rooms.

At the southeast corner of the sanctuary, just above the grade level, is the corner stone. It is laid uncut, as it was found near the Bryn Athyn quarry. On it are engraved the two Hebrew words from Psalm 118:22, "Lerosh Pinnah," signifying "the head of the corner."

SYMBOLISM The Church building as a whole is symbolic of the Lord Jesus Christ, even as was the Temple at Jerusalem,

of which it is written in John 2:19, 21: "Jesus answered and said unto them, Destroy this Temple, and in three days I will raise it up. Then said the Jews, Forty and six years was this temple in building, and wilt Thou rear it up in three days? But He spake of the temple of His body."

The Church building represents more especially the inward human *form,* the *mind* of man, rather than the external shape of the body. Its major divisions are symbolic of the degrees of life in man, the inmost mind being represented by the Sanctuary, the internal mind by the Chancel, and the external mind by the Nave.

Since the Divine Word is also in the human form (see John 1:14) we find in the larger divisions of the Sacred Scripture a similar representation of the degrees of life in man. For this reason the symbolism of the Sanctuary is taken from the Apocalypse, wherein is found a prophetic representation of the Lord's Second Coming; that of the Chancel is taken from the Gospels which contain an account of His Coming in the flesh; and that of the Nave is taken from the Old Testament, where both advents are foreshadowed in the Messianic Prophecies.

THE NARTHEX Passing through the west door (of temporary material but with monel metal hinges of exquisite workmanship) we enter the narthex. Immediately in front of us are three Gothic arches supporting a small balcony, access to which is afforded by a stairway in the north wall. Above the balcony

rises the west window. A small door just south of this window opens upon a concealed ladder and stairway inside the wall, by which there may be ascent to steps over the window arch, and thence to the roof. On the opposite side is a similar door giving on to the deck of the porch.

THE NAVE The nave is five bays in length. From the floor to the peak of the oak-beamed ceiling measures fifty-six feet. There are five clerestory windows in full color on either side. All the columns are slightly varied in detail, and unequally spaced. In consequence the arches springing from them vary in height. The spandrels, corbels and capitals are left rough for carving.

The Aisles are well proportioned, with a ceiling of oak supported by half-arches of stone, and lighted by grisaille windows in the style of the thirteenth century.

The Floor rises about twelve inches from the west door to the chancel steps. The floors throughout the buildings are of "seam"-faced granite, laid in an interesting variety of designs, there being no two patterns alike.

THE CROSSING The massive columns supporting the tower enclose the crossing. The arches springing from them reach a height of approximately fifty feet. The ceiling of the tower lantern is seventy feet from the floor and supports the floor of the bell-ringer's deck above. Two small lancet windows in full color pierce each of the four walls of the lantern. The

severity of these walls is broken by a carved corbel course above the arches.

THE TOWER Access to the tower is afforded by a spiral stairway through a monel metal door opening from the vestibule of the choir rooms.

The spiral is symbolic of the process of regeneration. As far as the chancel-aisle roof it turns from left to right, while above it turns from right to left. The former represents progress during the process of regeneration from truth to good, while the latter is significant of progress from good to truth after regeneration.

The Belfry is immediately above the bell-ringer's deck. In the center of it a temporary stairway rises to the top of the tower.

The Inscription around the top of the tower, is symbolic of the dedication of the Church to the worship of the Lord Jesus Christ.

It consists of the proclamation from Rev. 1: 6–8 as follows:

East: "To Jesus Christ be glory and dominion for ever and ever."
North: "Behold He cometh with clouds, and every eye shall see Him."
West: "He is Alpha and Omega, the Beginning and the End."
South: "Who is and Who was and Who is to come, the Almighty." (Cf. C. L. 81.)

The Bosses over the center of these inscriptions are carved to represent sacrificial animals, with symbolism related to the quarters toward

which they face, and also to the inscription over which they are placed.

The Lamb, representing the Lord, who is the East, is over the inscription "To Jesus Christ," etc.
The Kid, signifying "the celestial in the natural," is associated with the west as meaning "good in obscurity," and with the Lord as the Omega.
The Ram, represents the "power of truth" and is thus associated with the south, and the Lord as the Almighty.
The Bullock, as meaning "truth in obscurity" is placed at the north, and over the inscription "Behold He cometh with clouds," etc.

Stone Eagles extend from the four corners of the tower below the cornice.

These eagles are symbolic of the Divine Intelligence and Providence. They suggest the protection of the church by interior truths of doctrine.

THE CHANCEL The chancel is divided into three parts, each division being marked by an elevation of three steps. The Great Altar, on which rests a copy of the Sacred Scripture in Hebrew and Greek dating from the sixteenth century, being similarly elevated three steps above the sanctuary floor, is twelve steps above the nave.

These divisions are representative of the three degrees of the internal mind, and also of the three heavens. This representation is reflected also in the uses to which each division is put, the outer chancel being for the reading of the

Word and preaching, the inner chancel for the administration of the sacraments, and the sanctuary as a repository for the Word.

The Furniture of the chancel is temporary. In the outer chancel is found the pulpit, the lectern, and the choir stalls, with the clergy seats for the first or ministerial degree. In the inner chancel are the seats for the second or pastoral degree, the communion rail, the two altars (that to the north being for baptism, and that to the south for the Holy Supper), the seats for the third or episcopal degree, and the two monel metal candlesticks which stand at the entrance to the sanctuary.

There are three degrees of the Priesthood of the New Church, namely, the ministerial, pastoral, and episcopal degrees.

Ministers are authorized to preach the Doctrines of the New Church, to lead in public worship, and to administer the sacrament of Baptism.

Pastors, in addition to these duties, are authorized to administer the Holy Supper, to consecrate marriages, and to preside over a Society of the Church.

Bishops, in addition to all the preceding uses, are authorized to ordain ministers, and to preside over a general body of the Church.

The candlesticks mentioned above are symbolic of the "two witnesses" of Rev. 11:4.

An Ambrey is placed in the east wall of each chancel aisle. The one to the south contains articles used in the service, and that to the north

a complete set of the Theological Writings of Emanuel Swedenborg, and the Sacred Scripture, for use in worship.

THE SANCTUARY

The sanctuary is square in form, with a vaulted ceiling divided by ribbing into twelve parts. At the inter-section of the ribs in the vaulting are bosses carved to represent the "four beasts" of Rev. 4:6. The walls are panelled with a series of twenty-one arches in stone. The altar * is overlaid with gold, and around it stand seven golden candlesticks.

The general representation of the sanctuary is that of the Son of Man in the midst of the seven golden candlesticks (Rev. 1). All the symbolism here is drawn from the Apocalypse, which contains a prophecy of the New Church, and describes the Lord as He is to be worshipped in His Second Advent. The Lord Himself is represented by the Word (John 1:1), the throne by the altar (Rev. 4:2), and the sea of glass (Rev. 4:6) by the floor which eventually will be of glass mosaic design in gold.

The Light is in the form of a crown with twelve stars.

THE TRANSEPTS

The crossing is divided from the transepts by double arches, north and south. The north transept contains the organ loft, in which is a tem-

* The Altar at present in use was formerly the altar of the Advent Church, in Cherry street, Philadelphia.

porary organ. A door leads into the vestibule of the choir rooms. The south transept is separated from the chapel by an arcade of four arches between which is a monel metal screen of exceptional workmanship.

THE WINDOWS The entire story of the Sacred Scripture is told in the windows, reading from west to east. The mode of treatment differs according to the architectural form and position of the window. In the Nave Clerestory, with three-light windows, there is a full-size figure in each light, and beneath it a medallion relating some scriptural incident connected with, and identifying the figure. The central light in every case represents an angel, and the incidents in the medallions are explanatory of some theophany.

The leading idea in this symbolism is the teaching that the Lord, before His Advent, appeared in the form of an angel. To tell the Old Testament history in terms of angelic revelations, therefore, is to center the thought in the living presence of the Divine throughout Sacred history. This angel is Jehovah, the Human before the Incarnation, and it was this Jehovah who came into the world to effect Redemption and Salvation in the person of the Lord Jesus Christ.

Other windows (with a few exceptions) are treated in medallion designs, with small figures.

A list of those windows which are completed and in place, is given below:

North Clerestory (West to East):

I. The Angel with the flaming sword. (Gen. 3:24.)

West Light: Eve eating from the tree of knowledge.
Medallion: Serpent in the Garden of Eden.
Center Light: Angel.
Medallion: The tree of life.
East Light: Adam.
Medallion: Adam laboring.

II. Noah and the Ark. (Not completed.)

III. The Promise of Isaac. (Gen. 18:10.)

West Light: Sarah.
Medallion: Sarah laughing within the tent-door.
Center Light: Angel.
Medallion: Symbols of tree and food set before the Angel by Abraham.
East Light: Abraham.
Medallion: Three angels appearing in the distance.

IV. The Sacrifice of Isaac. (Gen. 22:11.)

West Light: Isaac.
Medallion: Isaac bearing wood for the sacrifice.
Center Light: Angel.
Medallion: Angel staying Abraham's hand.
East Light: Abraham.
Medallion: Ram caught in thicket.

V. Jacob's Ladder. (Gen. 28:12.)

West Light: Isaac.
Medallion: Isaac blessing Jacob.
Center Light: Angel.
Medallion: Jacob's vision.
East Light: Jacob.
Medallion: Jacob anointing pillar at Bethel.

South Clerestory (West to East):

I. The Fall of Jericho. (Joshua 5:13–15.)

West Light: Rahab.
Medallion: Rahab lowering the spies from the wall.
Center Light: Angel.
Medallion: Angel with drawn sword before Jericho.
East Light: Joshua.
Medallion: Blowing the ram's horns about the city.

II. Promise of Samson. (Judges 13.)

West Light: Manoah.
Medallion: Manoah's offering.
Center Light: Angel.
Medallion: Manoah and his wife fall before the angel.
East Light: Samson.
Medallion: Samson slaying the lion.

III. The Call of Samuel. (I Sam. 3.)

West Light: Samuel.
Medallion: Samuel anointing Saul.
Center Light: Angel.
Medallion: The call of Samuel.
East Light: Eli.
Medallion: Eli in the Temple.

IV. Establishment of David's Kingdom. (II Sam. 2:1.)

West Light: Saul.
Medallion: Death of Saul.
Center Light: Angel.
Medallion: Angel appearing to David.
East Light: David.
Medallion: David as King.

V. Solomon's Choice. (I Kings 3:5.)
West Light: Solomon.
Medallion: Solomon on the throne.
Center Light: Angel.
Medallion: Angel appearing in Gibeon.
East Light: Zadok the priest.
Medallion: Zadok annointing Solomon.

South Transept:

These two tall lancet windows are divided into three large medallions, with semi-circular medallions in the border between them. The subjects of the two windows are the Prophets,—Isaiah, Jeremiah, and Ezekiel being represented by characteristic incidents in the central medallions reading from bottom to top. Above the highest medallion, in the point of the arch, the subject is Daniel. The semi-circles in the west light represent Hosea, Joel, Amos, Obadiah, Jonah, and Micah. Those in the east light Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, and Malachi. The symbolism in the lower corners of both windows is representative of the Psalms.

Tower Lantern:

Two small lancet windows are placed in each wall of the Tower Lantern. They are in full color representing the Priests and Prophets of the Scripture.

South Wall: Moses and Aaron.
West Wall: Elijah and Phineas.
North Wall: John the Baptist and Zaccharias.
East Wall: John the Revelator and the Angel of Rev. 14:6.

CHANCEL:

Of the chancel windows, to relate the story of the New Testament, only one has been designed, and none are as yet in place.

CHANCEL AISLE WINDOWS:

The two chancel aisle windows represent the Two Testaments.

North Side: Moses.
South Side: John the Evangelist.

EAST WINDOW:

The east window also is temporary. It is divided into twelve medallions, four in each of the three lights, and represents the Twelve Apostles. The tracery medallion represents the Lord on the throne. (Rev. 4:3.)

THE CHAPEL Returning to the south transept, we pass into the chapel through a door at the east end of the screen. This room is used for private ceremonies, baptisms, confirmations, betrothals, weddings, etc. It is very simple and free in design, rectangular in shape, with oak ceiling and lighted by two double windows in the south wall. A small chancel is formed at the east end by an elevation of three steps. The only chancel furniture at present is a carved altar of cherry wood.

CLERGY ROOMS From the chapel chancel a door opens into a narrow corridor, from which a stairway ascends to the chapel roof. To the east the corridor joins a wider passage way from the main chancel aisle

to the clergy rooms. The refinements of the chapel vestry corridor are of particular interest, especially in connection with the construction of the stairway. The chancel aisle corridor leads south to the Bishop's vestry. Through this there may be entrance into the south tower. East of the corridor, and next to the chancel is another clergy room also connected with the south tower by a corridor.

THE CHOIR BUILDING

This building includes the Choir Hall, vesting rooms for the men and women of the choir, rooms for the Chancel Guild and other purposes, and a Book Room. It terminates in a North Tower (known as the Michael Tower), the upper portion of which is as yet uncompleted. West of this is a vestibule, also a porte-cochere.

THE CHOIR HALL The Choir Hall, including the balcony, has a capacity of approximately three hundred persons; and is used for choir practices, concerts, etc. Here the choir congregates in preparation for divine worship.

The doors on the east lead to the two choir vesting rooms and to the Chancel Guild room in which the necessary preparations for the services are made.

The doors on the north lead to the Book Room.

Over the men's vesting room is a large room at present used for various choral and guild meetings. Its roof, which is entirely of fir, affords an example of double king posts. The stairway is wholly of teakwood.

THE MICHAEL TOWER North of the Choir Building is the Michael Tower, as yet uncompleted. A mixture of several different granites has been used. The Book Room is

housed, for the present, in its lower completed portion, the ceiling of which affords a fine example of stone vaulting.

The Michael Tower is so named because it is intended to depict in its symbolism scenes representing the Judgment. Michael—mentioned in Rev. 12:7, and in Daniel 10:13, 21 and 12:1,—represents Divine Truth from heaven, which will overcome every falsity, and establish the Kingdom of God with men. When this truth is revealed there follows a separation between the good and the evil, thus a judgment.

The hexagonal East Window represents Michael slaying the Dragon, as described in Rev. 12.

THE CLOISTER The present cloister forms the east side of an uncompleted quadrangle. It is proposed that the Nave of the Church shall be extended to the West three bays, and that a cloister shall extend northward from this West end a distance equal to that of the section already built, and thence to the East until it joins the present cloister. Along the North section of the cloister will extend a building to be used as a Chapel.

ITS SYMBOLISM Four figures will appear on each side of this cloister, representing the Twelve Tribes that were sealed, as described in Rev. 7. The names will read from East to West, and the figures which appear on the finished portion represent Judah, Reuben, Gad, and Asher respectively. Each figure is accompanied by appropriate identifying symbols.

Over the figures appears an inscription in Greek taken from the same chapter setting forth the song of rejoicing which was sung by the multitude when the one hundred and forty-four thousand had been sealed. The latter part of this inscription which appears on the completed section, reads: "And wisdom, and thanksgiving, and honor, and power and might be unto our God for ever and ever, Amen." (Rev. 7:12.)

THE COUNCIL BUILDING

The south building is inspired by the simpler style of the twelfth century. Its tower, considerably lower than that of the church itself, is terminated by a steeply gabled roof of solid granite. Below the belfry is a rose window to east and west, and beneath is an arched and vaulted passage way affording entrance into the Council Building. This latter is a beautifully proportioned structure, with small lancet windows lighting the council chamber above, and glazed arches opening into the undercroft below. There is a rose window in the gable at the west, and a triple lancet window on the east side. The east entrance is marked by two massive Roman arches.

SYMBOLISM A distinction is made between the symbolism of the Church proper, and that of other buildings not specifically dedicated to the use of worship. In the Church all forms of symbolic representation are drawn directly from the Sacred Scripture. They are designed to illustrate spiritual and Divine things. In other buildings, however, in addition to Scriptural symbolism, other material has been used, and historical personalities have been depicted. On the outside of the Council Building, beneath the cornice, is a series of human heads, carved to represent racial types from all parts of the world.

This is to suggest the fact that the Kingdom of God embraces all peoples, and the teaching that the New Church is to be a church without natural boundaries, its Gospel to be preached to all races and tongues.

On the south wall, near the East end, the seal of the Academy of the New Church, and that of the General Church of the New Jerusalem, are carved in basrelief. These seals are not only of historic interest, but they represent perhaps the first beginnings of that correspondential symbolism which is now being developed for architectural representations.

The Seal of the Academy of the New Church is a quartered shield representing the New Church. The crest is a lion, representing the Lord's Divine Human, the crown symbolizing His Government, and the key symbolizing the opening of the internal sense of the Word. On the shield itself are depicted the Mitre of Aaron, to represent the priesthood; an eagle brooding over her young, to represent education; the temple with open door over which is written " Nunc licet," an inscription seen over a temple in heaven signifying: "Now it is allowed to enter intellectually into the mysteries of faith." This temple was said (*T. C. R.* 508) to represent the New Church; and Michael slaying the dragon, to represent the Church militant, the destruction of falsity by the truth of Divine Revelation.

The Seal of the General Church of the New Jerusalem, represents the seven candlesticks and the seven stars of Rev. 1:13, 16, of which it is said: " The Seven stars are the angels of

the seven Churches, and the seven candlesticks are the seven Churches." (Rev. 1:20.) These are said (*A. R.* 65, 66) to represent the New Church in heaven and on the earth. Below the candlestick is a ribband bearing the legend in Greek: "Behold I make all things new." (Rev. 21:5.)

THE EZEKIEL TOWER From the Clergy Room (see p. 20) we follow a narrow corridor to the stairway by which ascent is made to the south tower. Here the architecture is markedly different from that of the church building. A greater strength, solidity, massiveness, a certain severity of line, combined with exquisite proportion, are the most noticeable characteristics. There is no soft stone trim, no window tracery, no pinnacles. The gabled roof of stone, rich in natural color, and framed by the gray granite cresting, the heavily buttressed corners, the design of the belfry arches, combine to form a pleasing contrast to the more ornate style of the central tower. The severity of line is broken by an ornamental corbel course around the outside of the tower below the cornice and again under the belfry arches. These are carved in symbolic repetitions of the cherubic forms of Ezekiel I. (See below under "Symbolism.")

Immediately below the belfry is a small square chamber of solid blue stone masonry.

ITS SYMBOLISM The tower derives its name from the fact that the symbolism used in its ornamentation is drawn en-

tirely from the prophecy of Ezekiel which contains a description of the New Temple representing the restoration of spiritual Religion. Around the tower below the cornice there is an ornamental corbel course carved in representation of the wheels and the cherubs of this Prophet's first vision. (Ezekiel 1.) Under the belfry arches is a series of cherubs and palm trees as described in the 41st Chapter. "And it was made with cherubims and palm trees, so that a palm tree was between a cherub and a cherub; and every cherub had two faces; so that the face of a man was toward a palm tree on the one side, and the face of a young lion toward the palm tree on the other side; it was made through all the house round about." (Ezekiel 41:18, 19.)

The Pastor's Vestry is situated between the tower and the church building, on the same level as the chancel. It is a small room ceiled in oak. The lancet windows are glazed in monel metal casements. The wall-brackets of the same metal, are interesting in design.

The Tower Room is perhaps one of the most attractive in the whole south building. The east and west walls are decorated by a rose window below which is a triad of Gothic arches. The vaulted ceiling, and the walls above the entrance arches are to be decorated with glass mosaic. The four corner capitals of the window columns repeat the design of the four cherubims (Ezekiel I). There is a passage way between this room

and the Council Hall from which a stairway leads to the undercroft. This stairway is lighted by a series of lancet windows which add interest to the west view of the building.

THE COUNCIL HALL The council hall is a room designed to be used for meetings of the clergy, and of the councils of the church. The ceiling, of beamed oak, is high and steeply gabled. In the west wall is a rose window while the east is lighted by a triple lancet. At the southeast corner is a turret with a stairway leading to the ground. Opposite it, on the northeast corner, is a small balcony, or outdoor pulpit. A series of wide capitals in granite, with carving of ever-varying pattern decorates the walls. Above this will be ornamentation in glass mosaic.

THE CORBELS The Corbels supporting the roof trusses are carved to represent the heads of leading characters in the history of the New Church.

They represent those men who, perhaps more than any others contributed to the educational movement which culminated in the formation of the "Academy of the New Church" and the "General Church of the New Jerusalem." All could not be represented and a selection of six was necessary. They are placed in chronological order from west to east as follows:

North Side: Rev. Robert Hindmarsh (1759–1835) original organizer of the New Church in England, John Pitcairn (1841–1916) and Wal-

ter C. Childs (1845–), two of the founders of the Academy of the New Church.

South Side: Rev. Richard de Charms, Sr. (1796–1863), a pioneer of "Academy principles" in America, Bishop William H. Benade (1816–1905), first leader of the "Academy movement," and Bishop William F. Pendleton (1845–1927), first organizer of the General Church of the New Jerusalem.

THE EAST WINDOW In the central light is shown the figured Emanuel Swedenborg, and below a table upon which books of the Heavenly Doctrine are placed. The side lights represent, by female figures, the various sciences whereby Swedenborg was prepared for his mission of Revelator. The North light describes Chemistry, Cosmology, and Philosophy, all branches of learning connected with inanimate nature. The South light represents researches in the organic realm, from Anatomy through Psychology to Theology which culminates in the knowledge of the Divine Human.

THE ROSE WINDOW The Rose Window on the west, depicts, in its central medallion, the rider on the white horse described in the sixth chapter of Revelation:

> "And I saw, and behold a white horse: and he that sat on him had a bow; and a crown was given unto him: and he went forth conquering and to conquer." (v. 2.)

This is symbolic of the spiritual understanding of the Word, such as is given in the Writings of the New Church.

THE UNDERCROFT

Descending the stairs from the council hall, we enter the undercroft. The east entrance is marked by two arches divided by a heavy central column. This round arch design is repeated around the room in the walls, each arch containing a triad of pointed arches. The carving on some of the window columns is of special interest, as is also the design of the stone floor.

CONSTRUCTION

CURVES AND REFINEMENTS The reasons for the adoption of Gothic architectural principles, in the construction of the main church building, have already been indicated (see page 5).

Attention may also be called to the fact that there has been much comment among visiting architects on the curves and optical refinements introduced to prevent the inertness of straight lines and to give a subtle fineness and beauty to the structure. These aesthetic devices were known to Greek builders, but their application to Gothic only recently has been rediscovered, and it is a courageous departure in modern architecture. These curves and refinements were described by the late Professor Goodyear, the well-known mediaeval archaeologist, in the following terms:

"Among other remarkable features (of Bryn Athyn Church) . . . is a forward bend in plan of the facade porch. . . . The optical result of this forward bend is a delicate rising curve in elevation in the upper lines of the facade porch, which gives it remarkable charm. Other refinements are: A rising slope of the pavement in the direction of the chancel. All the arcades in the nave are asymmetric: no two sequent arcades and no two opposite arcades are of equal size. . . .

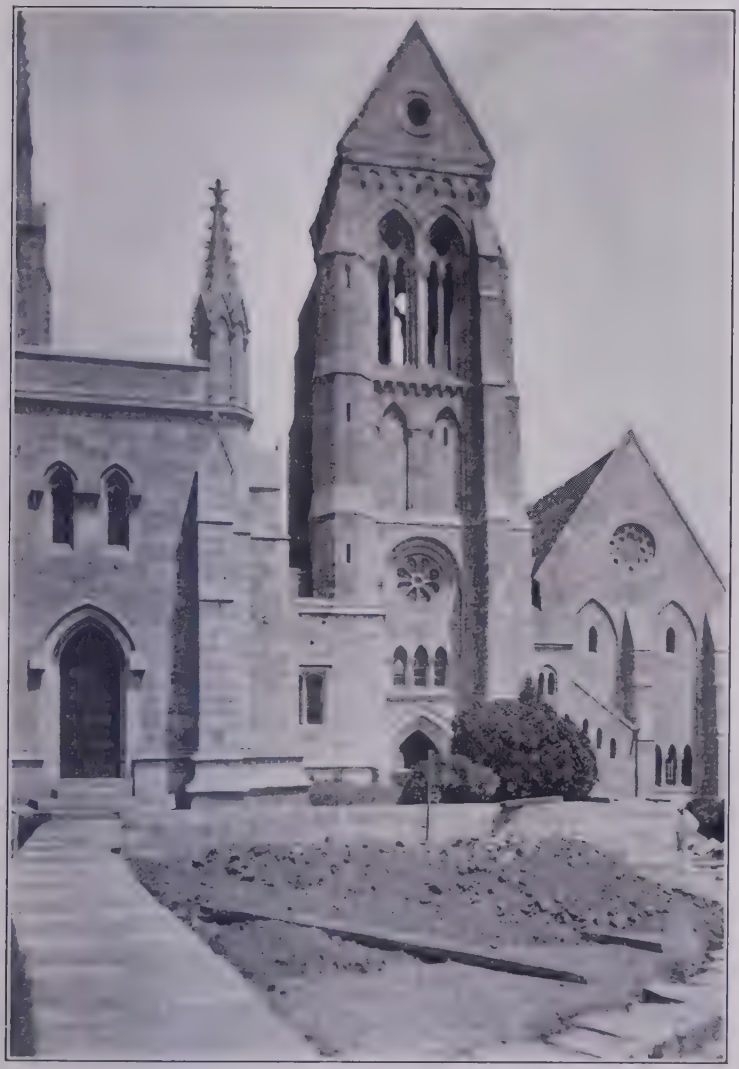
"The piers, arcades and walls of the nave are not rectilinear in alignment, but have delicate

curves concave to the nave, with a maximum deflection of about one foot at the center of the nave. . . . The arcade lines of the nave at Bryn Athyn also have bends in elevation (that is in vertical planes) with a total deflection of six inches. These are repeated in the outer roof lines of the aisles, and in the decorative fillet of the interior masonry below the roof lines of the aisles. The optical effect for the interior and exterior is exceedingly happy, even when the church is viewed from a considerable distance. . . . The piers at the entrance to the Sanctuary are constructed in delicate vertical curves with a slight spread in the upward and outward direction. . . . It remains to be mentioned that the tower is being constructed with an entasis, a feature found in many mediaeval spires." (*Brooklyn Museum Quarterly,* October, 1918.)

Professor Goodyear also refers specifically to the curves in the following quotation:

"The church at Bryn Athyn is the first in modern times, or in the last 400 years, to employ curves in plan in the alignment of the arcades of the nave. The existence of such curves in plan in mediaeval architecture was unknown until the demonstration offered by the Brooklyn museum photographs. . . .

"Not only is this church the first in modern history to employ curves in plan, but it is also the first to employ bends in elevation of the horizontals, and bends in plan of the façade." (*Ibid,* April, 1916.)



ORGANIZATION

The principles governing the practical construction of all of the buildings are almost without precedent in modern times. It has therefore been rumored that an effort was being made at Bryn Athyn to resuscitate the mediaeval guild organization and its methods of work. This is not the case. No method of construction has been adopted on the mere ground of its mediaeval origin; nor has any modern practice been tabooed on account of its modernity. But the organization considered most desirable was one that would not only recreate the strength of the mediaeval tradition that "No one could produce bad work," but that would produce in all parts of the construction, however hidden or insignificant, "the same exquisite detail, the same unerring sense of beauty as the great cathedrals."

Hence, instead of the customary general contractor handling the work, perhaps from a distance—assembling finished materials from various sources—putting the labor into the hands of divided and specialized trade groups—according to modern contracting methods, a radical departure has been made.

All the designers and craftsmen have been carefully selected and brought together and grouped in workshops around the actual building, where they can give all their time and attention to the work growing from day to day before them. Thus the workers have been in greater freedom to judge inter-relations, to make sug-

gestions, to take part in designing in certain of the departments, and to strive for perfection of skill and beauty with a view to producing work as beautiful as that done between the twelfth and fourteenth centuries.

Frequently tridimensional models have been made, set in position, analyzed, and remade even for three or four times, before the final decision was reached.

STONE The walls of the main church building are built of a metamorphosed granite, quarried from a nearby hill in Bryn Athyn, within half a mile of the church site; and fashioned in the stone sheds. Its high quartz content makes it very hard.

In the interior of the church, the sandstone used is from quarries in Ohio. The softness of its rich color blends with the carved wood and with the cream color of the Mohegan granite pillars which support the tower. The grain of this interior stone is interesting, sometimes suggesting landscape outlines.

The limestone used for mouldings, tracery, pinnacles and parapets is from Bowling Green, Kentucky. It contains natural oil which tends to make it whiten rather than darken as it weathers.

The seam face granite in the pavements is found in layers where it is quarried, in Plymouth, Massachusetts; and in this, as also in color, it is especially adapted to pavement work.

In the south group of buildings, soft stone has been almost entirely eliminated, and only granite

employed. In some places the foundation walls (four feet in thickness) go down fifteen to twenty feet below the cellar floor level.

In the floor of the Undercroft, besides the Plymouth stone, a black stone from Manayunk has been used to frame the patterns.

Many of the smallest stones, however, used in the pavement work are of local origin, some of them having been gathered by the Bryn Athyn school children.

The endeavor in all the stone arrangements has been to emphasize the faces and texture created by Nature.

WOOD The heavy oak timbers used for the various roofs were cut from great, white oak trees (some of them over two hundred years old) taken from woods within a radius of twenty to thirty miles from Bryn Athyn. The old saw mill where the work was done is located on the Lesser Neshaminy Creek, a few miles north. Some of the logs, however, were too large to have even the sides sawn off at the mill, and were brought in their natural state to the church site, and there worked down with axe and hand-saw.

All the doors of the south group, and the floor of the Council Hall, are of teakwood from India.

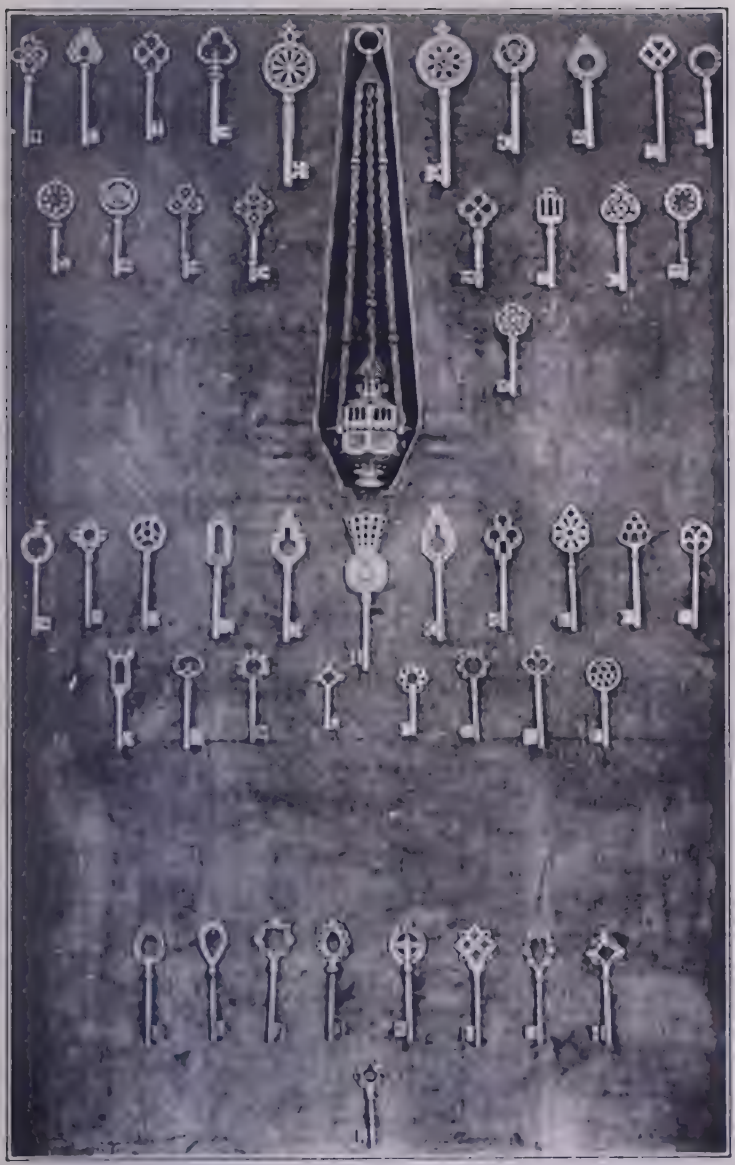
All of the wood-carving, including all the chancel furniture (at present temporary) is being done at the Church site.

METAL All of the metal work employed is designed and hand forged in a local metal shop. The monel metal used is an alloy composed almost entirely of nickel and copper. Examples of the work done may be seen throughout the buildings. Especially note the screen separating the south transept from the chapel; the railings, especially that of the stairway in the undercroft; also the collection of keys used for various purposes.

GLASS A list of the windows as completed to date will be found on pages 15 to 19. The glass is designed, painted, fired and put together by artists working in a glass factory in Bryn Athyn.

GRISSAILE The windows of the Nave are of Grissaile, which at first was made in exact reproduction of thirteenth century glass, but which later was more freely designed. In the window at the West end of the South wall is a single medallion of thirteenth century glass. It can be distinguished from the other medallions made at Bryn Athyn, only by an expert. In the windows further East along the same wall the detail is taken from models of old glass, but is combined in original patterns. That farthest east is quite original even as to detail.

LIGHTING The lights in use at the present time are temporary, with one exception (on north side of nave, and west of crossing); and will be replaced by lanterns of monel metal, each of individual workmanship. The de-



sign in the present arrangement is to throw the light down upon the altars and for the use of the people; leaving in the upper portion of the building a depth of shadow, mystery and softness. Candle light is also used; and especially about the altars, and for the festivals of the church.

THE FAITH OF THE NEW CHURCH

THE LORD

The Divine from eternity (the Father) and the Human in time (the Son), united as soul and body, are one Person, and this one Person is Jehovah the Savior Jesus Christ.

Thus the Lord is the one only God, Who has all power in heaven and on earth from eternity to eternity.

THE SACRED SCRIPTURE

The Sacred Scripture is the very Word of God, spoken through the Prophets and evangelists.

In the Word there is a spiritual meaning hitherto unknown. It is in the outward meaning as the soul is in the body. It is in and from this internal meaning that the Word is Divinely inspired and holy in every syllable.

This internal meaning of the Scripture has been Divinely revealed through the theological writings of Emanuel Swedenborg.

THE SECOND COMING

The Lord is present in the spiritual sense of the Word as now revealed, and manifests Himself there to those who acknowledge Him, and obey His precepts.

This manifestation is what is meant by the coming of the Lord in power and great glory as

foretold in Matthew 24, by which is understood a coming, not in person, but in His Word, which is from Him, and is Himself.

This Second Coming was effected by means of a man, His servant Emanuel Swedenborg, before whom He manifested Himself in person, and whom He filled with His Spirit, to teach the doctrines of the New Church, through the Word, from Him.

THE LAST JUDGMENT

The Last Judgment is not the destruction of the visible heaven, nor of the habitable earth, but is a separation of the good from the evil in the spiritual world, the good being elevated into heaven and the evil cast into hell.

All things foretold in the Scripture concerning the Last Judgment were fulfilled in the spiritual world in the year 1757 when that Judgment was fully accomplished by the Lord in His Second Coming.

LIFE

All religion is of life, and the life of religion is to do good.

No man can do good from himself, but in proportion as he shuns evils as sins against God, he does good, not from himself, but from the Lord.

If any one shuns evils from any other reason than because they are sins, he does not shun them, but merely prevents them from appearing before the world.

MARRIAGE

True marriage is the marriage of conjugial love, which is from the Lord Himself, and is given to angels and men according to their acknowledgment of the Lord in heart and life.

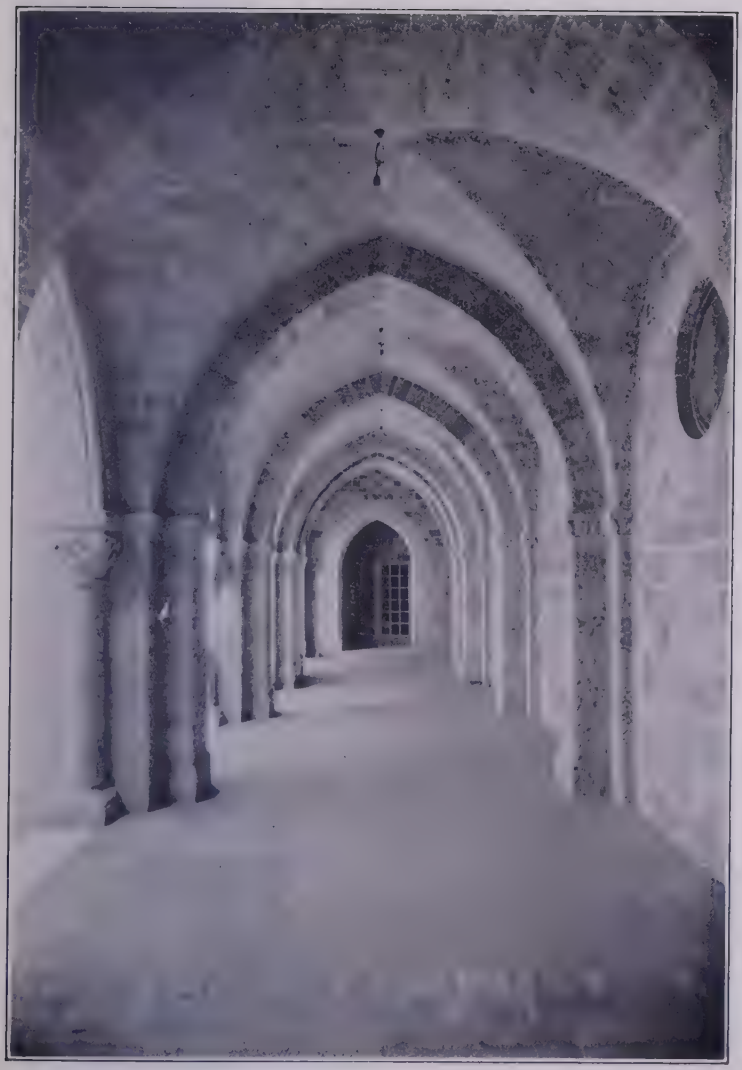
Conjugial love, from its Divine origin, is celestial, spiritual, holy, pure, and clean above every other love with the angels of heaven and with the men of the church.

Conjugial love can exist only between one man and one woman, and those who dwell together in conjugial love on earth, dwell together as angels after death. Wherefore the marriage of this love is eternal.

Since marriage is so holy, it is not to be violated in any manner, for thereby heaven is closed to man.

THE LIFE AFTER DEATH

After the death of the body, the spirit of man appears in the spiritual world in a human form, altogether as it appeared in the natural world. He also enjoys the faculty of sight, of hearing, of speaking, and of feeling as in the world; and he is endowed with every faculty of thought, of will, and of action, as before in the world; in a word, he is a man in all things, and in every particular, except that he is not encompassed with that gross body which he had before. He leaves this when he dies, nor does he ever resume it. This continuation of life is what is meant by the resurrection, which takes place on the third day after death.



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—*Coronis lv*

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